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ABSTRACT

An introductory course designed to develop skills and techniques in transparent watercolor offers an exploration of a variety of techniques emphasizing drawing and composition and allowing the student to create and matt his own paintings. Students in grades 7 through 12 develop competencies in flat and graded wash and dry and stipple brush techniques; utilize the techniques of superimposing colors, toned grounds, surface resistance, scratching, and tools other than brushes; combine these in their own still life, human figure, and landscape paintings; and analyze techniques employed by professional watercolor artists. The course of study includes a rationale, enrollment guidelines, objectives, outline of course content, course procedures, strategies and learning activities, and resources. (KSM)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

ART EDUCATION

Transparent Watercolor

6673.07

DIVISION OF INSTRUCTION • 1971

ED 087695

TRANSPARENT WATER COLOR

(Tentative Course Outline)

6673.07

ART EDUCATION

Written by: Jean E. Greenaway

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida

1972

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PREFACE

Learning has been referred to by many contemporary educators as a noun; but it is a verb experience--full of action and involvement, doing and being. At least it should be-- and that kind of involved learning is what this course of study is all about.

The Quinmester Visual Arts Education Curriculum construct is a long range developmental effort directed towards provind a general education for learners in the aesthetically related art education field. To accomplish this goal, instructional courses of study have been developed basically for teachers by teachers. Many Dade art specialists in various arts media have been recruited by the Art Office to write over 75 new and innovative courses of study in the area of art education. Educational specialists from the four corners of this land, along with aestheticians, social critics, and behavioral scientists have hailed the philosophy of the overall art curriculum construct undertaken by the Division of Instruction to be consistent with the latest national trends in art education, and to be an exemplary example of "success" oriented curricula designed to provide intense involvement in aesthetics and creative arts through group and individualized participation on the part of the learner.

All courses of study produced have been constructed with one major goal in mind; to provide a broad framework of goals and objectives; content; instructional procedures and strategies; and suggested learning activities. Many of the technically oriented courses of study list a variety of "Work Sheets" designed to assist the learner with specific and highly technical studio procedures delineated in a manner so that art specialists (teachers) can use them "as is," or utilize the source information as a basis for producing "Learning Activities Packages." The appendix may include other pertinent material needed for today's contemporary art curriculum, e.g., vocabulary, resources for both learner and teacher, etc.

Constructive criticisms or recommendations relating to this publication are invited; please send to: Art Education Office, Room 300, Lindsey Hopkins, A-1.

Charles M. King, Consultant
Art Education

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I. COURSE TITLE

TRANSPARENT WATERCOLOR

II. COURSE NUMBER

6673.07

III. COURSE DESCRIPTION

An introductory course designed to develop skills and techniques in transparent water color. A variety of techniques such as flat and graded wash, dry brush, wet-in-wet, and resist will be presented.

Drawing and composition will be emphasized. The student will create, matt, and present his paintings as a part of this course structure.

IV. RATIONALE

Watercolor painting may be simply defined as transparent washes of color laid upon paper. Watercolor is a rich and varied medium. It is an art with its own unique properties, unlike powder paint and tempera paint; therefore transparent rather than opaque.

Watercolor painting should have a spontaneous quality. It may be described as one which leads the imaginative painter to carry on from a mood that suggests itself in color or form. If it is worked over or done in a labored, uncertain way, it becomes muddy-looking and lacks sparkle and depth. Students should be encouraged to make a definite statement.

Students should be urged to investigate the variety of subject matter available in their surroundings. Students will be able to express their personal vision in a landscape, human figures, still life, or an abstraction.

V. COURSE ENROLLMENT GUIDELINES

Grades 7 through 12

VI. COURSE OF STUDY OBJECTIVES

A. Competencies: The student upon completion of this unit will be able to:

1. Create a transparent watercolor painting utilizing the flat wash technique.
2. Create a transparent watercolor painting utilizing the graded wash technique.

3. Create a transparent watercolor painting utilizing the dry brush technique.
4. Create a transparent watercolor painting utilizing the stipple or spatter techniques.
5. Create a transparent watercolor painting utilizing the technique of superimposing colors.
6. Create a transparent watercolor painting utilizing a toned ground.
7. Create a transparent watercolor painting utilizing the resist technique with rubber cement, crayon, wax, and/or stencils.
8. Create a transparent watercolor painting utilizing the technique of the scratching out of fine lines with a knife or razor blade.
9. Create a transparent watercolor painting utilizing tools other than or in addition to brushes for the application of paint, such as, sponges, cotton swabs, brayer, et cetera.
10. Create a transparent watercolor painting of a landscape from memory, life, or the imagination, utilizing any technique or combination of techniques.

11. Create a transparent watercolor painting of a still life from memory, life or the imagination utilizing any technique or combination of techniques.
12. Create a transparent watercolor painting utilizing or involving one or more human figures from memory, life, or the imagination utilizing any technique or combination of techniques.
13. Matt his paintings.
14. Investigate the works in transparent watercolor of such artists as Homer, Wyeth, and Marin and attempt to analyze the various techniques employed by such artists.
15. Identify the characteristics of transparent watercolor as contrasted with opaque watercolors.
16. Demonstrate his ability to mix and identify three or more values of one color using transparent watercolor.
17. Demonstrate his ability to mix and identify two or more variations of intensity of one color using transparent watercolor.

VII. COURSE CONTENT

A. Introduction by means of any of the following:

1. Definition and background

a. Historical

The use of watercolor as a transparent medium since the 18th century through the works of such artists as Cozens, Girtin, Turner, Hudson River School, Winslow Homer, John Singer Sargent, Maurice Prendergast, Arthur G. Dove, Charles Demuth, and Charles Burchfield.

b. Contemporary

The use of watercolor as a transparent medium by contemporary artists, notably, Andrew Wyeth and John Marin.

2. Films and slides

3. Discussion

4. Demonstration

5. Resource materials

B. Studio procedure and care

1. Equipment

2. Tools

3. Studio

4. Storage

C. Techniques

1. Lifting color
2. Flat wash
   a. On dry paper
   b. On wet paper
3. Graded wash
4. Wet-in-wet
5. Blending colors
   a. On dry paper
   b. On wet paper
   c. On the palette
6. Dry brush
7. Stippling
   a. With the brush
   b. With the sponge
8. Spattering
9. Superimposing washes
   a. With the brush
   b. With the brayer
10. Toning the ground
11. Resist
    a. Rubber cement
    b. Wax
    c. Stencils

12. Scratching out to produce fine lines

13. Matting

D. Studio work

E. Critique and evaluation

VIII. COURSE PROCEDURES AND STRATEGIES, AND SUGGESTED LEARNING ACTIVITIES

A. Procedure

The methods of working with transparent water color are many and varied. Choice of papers, techniques of stretching, washes, colors and subject matter encouragees the student to experiment.

As in any other art form the basic design elements are the shapes (mass) and colors. Thumbnail sketches are sometimes used to create the basic composition of the picture.

Environment and nature provides the greatest variety for the student's imagination through the use of different techniques and materials.

Because this medium can become "tight" and frustrating for the beginner, following are a a few suggestions that have been found to alleviate or eliminate "tightness" in student paintings and the frustration beginning students feel when confronted with transparent watercolor techniques.

1. Encourage students to use the largest brush available as this discourages overconcern for tedious details and alleviates "tightness".
2. Keep introductory problems simple.
3. Encourage students to limit their palette of colors: Working with only one color to learn various techniques and the use and importance of contrast in values before adding a second and later a third color, et cetera. Brown is an excellent first color to which blue is later added; then, perhaps red or yellow. This method results in the student being forced to mix his colors and to use a variety of values and textures.
4. Encourage students to keep their water, colors, and brushes clean while working.
5. Demonstrate various techniques as this is essential.

B. Materials and supplies

1. Paper

a. School grade watercolor paper in white or near white

b. Smooth papers sized with acrylic medium to strengthen and increase workability

2. Drawing board, 18" x 24"

3. Paints

a. Hard or semi-moist pan colors

b. Tube colors

2 yellows-cadmium yellow and yellow ochre

2 reds-alizarin crimson and cadmium red

2 blues-ultramarine and cobalt

2 browns-burns sienna and burnt umber

Viridian green

Payne's gray

Ivory black

4. Brushes

a. Sable or camel's hair in a variety of sizes; round and flat

b. Bristle or ox-hair in a variety of sizes; flat

5. Palettes
   a. Pan colors lid
   b. Enamel trays
   c. Plastic egg trays
   d. Any hard, non-absorbent, preferably white surface
   e. Plate glass
6. Tools
   a. Sponges
   b. Paper towels
   c. Cotton swabs
   d. Knives, razor blades, or x-acto knives
   e. Brayers
   f. Paint rags
7. Resist materials
   a. Rubber cement
   b. White crayon
   c. Paraffin (wax)
8. Water containers
9. Work surfaces
   a. Drawing board to which paper is attached with a masking tape or brown paper tape
   b. Watercolor Easel (optional)

10. Matting equipment

a. Matt board, heavy paper, or railroad board

b. Matt knife

c. Ruler (metal or metal edged)

d. T-square

e. Brown paper tape or masking tape

f. Light weight board or heavy paper for backing.

C. Studio procedures for students

1. Each student will be assigned a storage area for which he or she will be responsible.

2. Watercolor materials and tools will be distributed on a sign-out basis. Students will be expected to demonstrate correct care for and use of materials and tools.

3. Studio will be designed so that there is a specific area to store watercolor supplies. Monitors will be assigned on a rotating basis to supervise these areas.

4. All students will be held responsible for the cleanup of their particular area. Monitors will help supervise cleanup area at the end of each period.

D. Transparent watercolor activities

1. Complete one landscape painting using only brown paint and water. Your paper and the various values of brown are the only "colors" you will have to work with, so, contrast of values will define your shapes. Use this opportunity to experiment with ways to use your brush.
2. Complete one landscape, still-life, etc. using only mixtures of brown and blue paint and water. With these two pigments you can get blues, blue-grays, gray browns, and browns in a variety of values.
3. Apply a graded wash of a single color of your choice to your paper. Remove excess color or puddles with a sponge, blotter, or paper towel. Allow the wash to dry completely. Choose a second color in addition to your first color and create a simple landscape, seascape, etc. whose mod is suggested by the color of the wash.

4. Lightly draw a street scene, real or imaginary, or a scene at school in pencil on watercolor paper. You will <u>not</u> be able to erase any lines so be certain to draw them <u>very</u> lightly. Paint the scene in full color. Give attention to advancing and receding colors. Remember to MIX your colors--try not to use any straight out of the box.

5. Draw an animal or person (or several) with trailed rubber cement. Stress action of the figures. Permit the rubber cement to dry completely, then cover it with washes of color. When the painting is completely dry, rub away the dried rubber cement with your fingers. Accent or emphasize areas of your painting with additional paint or india ink.

6. Apply thin washes of grey and brown to your paper to create the special effects of a snowy landscape. Leave white paper showing for the snow. Use a dry-brush technique to indicate trees, dried grasses, rocks, or other textural interest.

7. Create color areas with transparent watercolor washes. When the painting has dried, use wax or oil crayons to establish values, create textures and to strengthen areas of importance. Emphasize mass and movement.

IX. RESOURCES

A. Books, Students

Brandt, Rex. Watercolor Techniques. Reinhold, 1948, 1963.

Brooks, Leonard. Watercolor, A Challenge. Reinhold, 1958.

Curry, Larry. Eight Masters of American Watercolor. Praeger Pub., New York, N.Y.

Gasser, Henry M. Techniques of Painting. Reinhold, 1958.

Gasser, Henry M. Techniques of Picture Making. Reinhold, 1963.

Gasser, Henry M. Techniques of Painting the Waterfront. Reinhold, 1959.

Guptill, Arthur. Watercolor Painting Step-by-Step. Watson-Guptill.

Herberts, The Complete Book of Artists Techniques. Praeger Pub., New York, N. Y., 1969

Hubbard, Guy. Art in the High School. Wadsworth Publ., Belmont, Calif., 1967.

Jaxtheimer, Bodo. Reinhold Drawing and Painting Books. Reinhold, 1962.

Kautsky, Ted. Painting Trees and Landscapes in Watercolor. Reinhold, 1952.

Kautzky, Ted. Ways with Watercolor. Reinhold, 1949, 1963.

Olsen, Herb. Painting the Marine Scene in Watercolor. Reinhold, 1967.

Olsen, Herb. Watercolor Made Easy. Reinhold, 1955.

Petterson and Berring. Exploring With Paint. Reinhold Pub., New York, N. Y., 1964.

Pike. Watercolor. Watson Guptill.

Roop, Edward. The Content of Watercolor. Reinhold Pub., New York, N. Y.

Richmond, Leonard. Imaginative Techniques in Painting. Reinhold, 1964.

Rogers, Jogh. Watercolor Simplified. Reinhold, 1962.

Sorgman, Mayo. Brush and Palette. Reinhold, 1965.

Sutton, Denys. Whistler: Paintings, Etchings, Pastels, and Watercolors. Praeger Pub., 1966.

Watson, Dori, Van Nostrand. The Techniques of Painting. Reinhold Pub., New York, N. Y.

Whitney, Edgar. Complete Guide to Watercolor Painting. Watson-Guptill.

Whitaker, Frederic. Guide to Painting Better Pictures. Reinhold, 1965.

Whitaker, Frederick. Whitaker on Watercolor. Reinhold, 1963.

B. Books, Teacher

Horn, George F. Art for Today's Schools. Reinhold.

Timmons, Virginia. Painting in the School Program. Davis Pub., Worcester, Mass., 1968.

Tritten, Gottfried. Teaching Color and Form. Reinhold, New York, N. Y.

C. Films

The World of Andrew Wyeth, color 26'. Rental $15.00. Purchase $300

Water Colors in Action, color 12'. Rental $7.50. Purchase $135.

Working in Watercolor, color 18'. Rental $12.50. Purchase $225

Rental: Florida State Univ.
Media Center
Tallahassee, Fla. 32306

Purchase: International Film Bureau
332 S. Michigan Ave.
Chicago, Ill. 60604

D. Films, County

Creative Design in Painting. 12' BW Elias Katz 1-04249

Rediscovery: Watercolor 15'C ACI Productions 1-13259

Brush Techniques 10'C EBEC 1-04238

Rhythm in Paint 10'C EBEC 1-04263

Painting Reflections in Water 10'C EBEC 1-04261

Painting Shadows 11'C EBEC 1-05606

Painting the Chinese Landscape 10'C Wango Weng 1-04267

Alphabet of WaterColor: Balance (no. 2) 11'C Caldwell H alls 1-04158

Painting the Chinese Figure 10'C Wango Went 1-04266

E. Community Resources, Field Trips

Lowe Art Gallery
1301 Miller Drive
Coral Gables

Miami Museum of Modern Art
381 N. E. 20th Street
Miami

Miami Art Center
7867 North Kendall Drive
Kendall

Bass Museum of Art
2100 Collins Avenue
Miami Beach